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THE VALUE AND PLACE OF MUSIC IN PHYSICAL EDUCATION.

GRADUATING THESIS

of

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Department of Physical Education

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THE YOUNG MEN'S CHRISTIAN ASSOCIATION COLLEGE

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"Music must be as a noble river, though small and unobserved at its source, winding at first along its tortuous way through opposing obstacles, yet ever broadening, fed by countless streams on either hand till it rolls onward in a mighty sweep at once a glory and blessing to the earth ".

Stephen A. Emory.

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PREFACE.

Physical Education aims to provide an opportunity for the individual to actin situations that are physically wholesome, mentally stimulating and satisfying, and socially sound. We are not only training the body but we are training the whole man to respond to the will and the emotions. When a man's entire self is working in harmony, then he is healthy, and then only. Our calisthenics and gymnastic work should be rythmic, and so music is essential to help get this rythm.

The title of this thesis is, "The Value and Place of Music in Physical Education". This subject hasbeen chosen because of the importance I think it has in physical education, and because of my natural interests along this line. I love and appreciate good music, and I would like to see it used more in the field of physical education. I believe there is a larger place for it, if we only give it a chance to develop.

This study is by no means exhaustive. I have left untouched many avenues of approach to the subject. In what I have done I am very much indebted to Mr. Martin I. Foss, who did so much to help me in the beginnings of my study; to Mr. George W. Campbell, whose thought and advice was very valuable; to Mr. C. G. Brookes, andMrs. Walter G. Boyle of Brooklyn, N. Y. for their advice andhelp on technical matters; to Mr. G. S. Cremer of Brooklyn for his wise counsel and suggestions; to Renee Brown Flemong, pianist in the Department of Physical Education in the Hyde Park Young Men's Christian Association of Chicago, Illinois; and to the many Physical Directors of local Youbg Men's Christian Associations throughout the whole of the United States and parts of Canada, who responded so generously with information relative to this subject.

I am also indebted to the authors of the various books and

pamphlets used to gather much of the technical information and knowledge on the subject. These books are listed in the Bibliography at the end.

INTRODUCTION.

Chapter I.

INTRODUCTION.

There is a story told of an old Dutchman, Hans, who was a barber in a small town in Pennsylvania. He became an enthusiastic member of the town band. His job was that of bass-drummer. The town band was the pride of the community; Hans wasmaking a name for himself. He thought there was no other position in the band as important as his. Hans became so devoted to his task, that he left his business to spend his full time playing in the band. The bass drum was only a part of the band, but to him itwas the whole band.

The town band became quite famous in its state, and traveled around somewhat. It got a chance to tour the country, andbecame one of the biggest and finest bands in the country They finally began a tour around the world. Hans was with them in his important job To Hans the bass drum was life. He finally had the opportunity of playing the drum before the king of a tribe of savages on one of the large islands in the Pacific. He was serving human kind all over the world, andproving that his music was meaning something even in the lives of the savages.

The bid bass drum represents the heart beat of life. It goes pounding away on its mission of importance; that of sending the life blood throughout the body, just as in the band the bass drum was depended upon to keep time. The wind instruments can be likened unto the breath of life. At first there is a loud outburst, and then regular recurring blasts which go together in harmony andmake beautiful music. Just so does the little baby as it enters the world, takes its first breath, and then breathes regularly throughout the rest of its life.

Music has a definite relation to life, especially the physical life. It creates a desire for the good and beautiful, and brings people into close contact with others of refined taste. Music is a thing of

abundant life, serving folks according to their needs. It is our duty to study these needs, andhow we can serve them best with the use of music.

Particularly in Physical Education we should study the effects and use of music with gymnastics, calisthenics, athletics etc. It is not, or should not be, our intention as Physical Directors to let go the handle of opportunity to make our work more effective, and of greater value to those we serve.

The use of music in physical education is in its infancy. There are yet greater possibilities for its use, not only in the gymnasium with marching, calisthenics and dancing, but in other branches of physical education as a whole; such as gymnastics (apparatus work), athletics (track and field events), games and swimming.

It is the purpose of this thesis to try to show how the use of music in physical education might be enlarged upon, and its greatest inherent values in the lives of the human beings with whom we come in contact Our big job as physical directors is the development of character, and the use of music will greatly help. It is a recognized fact that the use of music during the leisure hours in the life of men and boys has a great influence upon their character. Physical directors have a great opportunity to make provision for the type of music in our gymnasiums which will put the work on a high plane of efficiency.

Not all Association Physical Departments use music. A great many do, and a great many more would like to. Every Association Physical Department, no matter how large or how small, shouldduse music in the gym classes.

This thesis deals primarily with music in the physical department Of course this is not the only place in the Association program where music is used andpropagated. Music in the Association embraces a large field. Here, too, are unlimited opportunities for development.

Mr. R. H. Morrow, in his graduation thesis of 1922, "The Place of the Aesthetic in the Association Program, With an Adaptation to Music", touches on the value of music in the Association program. He says, "Our work with man is measured after all in the pleasure we are capable of giving him as well as in the capacities for pleasure that we give him - - Music will do much to put the aesthetic into our life - - Music is enjoyed in complete state of physical relaxation".

Mr. George W. Campbell, Director of Music at the Young Men's Christian Association College, has outlined a course on "The Value and Place of Music in the Association Program and Its Contribution to Christian Character Building", to be taught in the regular curriculum of the college. Only a part of the outline of this course is given here. It shows very clearly the value andplace of music in the whole Association program.

While it is not the purpose of this thesis to discuss in detail this program, it is well to indicate that there is a larger use for music in the Young Mon's Christian Association than just that in the Physical Department.

The following is the outline of the course in part:

1. SONG LEADING AND COMMUNITY SINGING.

A. Philosophy: Mass singing as a means of producing

1. Good fellowship
2. Unity of purpose
3. Relaxation
4. Appreciation of better music
5. Community spirit
6. Opportunity for self expression.

B. The Leader

1. Qualifications
   a. personality
   b. musicianship

C. The Audience

1. Types
2. Psychology of the audience. Group response.

D. Song Leading.

1. Timebeating
2. Selections and announcing
3. Interpretation and expression
4. Rhythm
5. The Climax

E. Accompaniment

1. Piano
2. Organ
3. Orchestra and Band
4. Single instruments.

II. MUSICAL ORGANIZATIONS.

A. Male Choruses and Glee Clubs

B. Quartets

C. Orchestras

D. Band

E. Boys' Choir

The Young Men's Christian Association with its large membership of men and boys, is a logical place for such organizations as noted above. All such organizations should be self supporting. Only the highest ideals and standards of musical performances should be held as the goal and supreme objective.

III. MUSICALIZING THE ASSOCIATION PROGRAM.

A. Religious

a. Good leadership in song at religious meetings will produce better singing.
b. Sing the great hymns
c. Furnish good music by the best talent available: quartets, soloists, church choirs, orchestras.
d. Capitalize the spirit of music and song for worship.

B. Educational
a. Promote classes in sight reading, harmony, history of music, course for song leaders.
b. Mass singing in student assemblies.

C. Social.

a. Informal singing in the lobby.
b. Group singing at social gatherings.
c. Organize quartets,male choruses, orchestras and bands.
d. Promote concerts and recitals, "chip in pops".
e. Create and develop the singing spirit in al, social activities.
f. Hiking songs

D. Physical

a. Five-minute sings on the gym floor during class periods.
b. Use adapted songs to gymnastic drills and exercises.
c. Print songs on window shades; "pull down the shades and sing".
d. Use piano with calisthenics and gymnastics.

E. Community.

a. A song leader on each staff available for community activities, conventions etc.
b. Shop sings
c. Community choruses
d. Promotion of municipal free concerts.

F. Boys' Work.

a. The camp
b. The boys' chorus
c. The song leader for the boys' department (a boy)
d. Musical socials
e. Musical programs under the auspices of the Boys' Division.

IV. THE MUSIC OF THE CHURCH.

I. The Music Committee
II. The Director of Music
III. The Choir
IV. Sp ecial Musical Services of Worship.
V. The congregational singing
VI. The Sunday School
VII. Hymns and hymn writers of the church
VIII Forms of musical worship

Although this thesis covers much ground, it can be clearly seen that music in the physical department is only a drop in the bucket of the larger program. Yet it has a very important place, because in the physical department we touch more than two-thirds of the membership. We are inclined to neglect it here where we need it the most.

PSYCHOLOGY OF MUSIC.

PSYCHOLOGY OF MUSIC.

It is the purpose of this chapter to describe the effects of music on individuals as I have observed them from my own observations and that of others. Itis beyond me to explain how music affects people; I will leave that to the careful scientist who is equipped with faculties for determining the solution of such a problem.

A very interesting study of the psychology of music can be found in Edmund S. Lorenz' book, "Church Music", published by Lorenz Publishing Company in 1923. His work is very good, andmany valuable things are discussed concerning music in general.

Each one of us, sometime at least, has experienced a peculiar sensation, or feeling when listening to certain types of music. Whatever the kind, it produced in us certain effects. We have not always understood what it was, nor have we tried to analyze it.

As I have said before, I will not attempt to explain these things but will give a few illustrations to show that music does have certain effects upon people, and that we have the power to direct those effects in helpful ways. Physical directors ought to know something about this, so that they may use music properly in their work.

A. THE GENERAL EFFECTS OF MUSIC.

Music is the most original andperfect offspring of the human mind. Man is permitted to consummate an act approaching nearer to that of creation than in any other of his efforts. In Art man creates after a fashion. He puts figures andobjects down on canvas with skillful hands, but after all what he paints is drawn from nature of some sort. He has objects to reproduce on canvas. If he paints from imagination, his imagination is based on some object of nature he hasseen before -- his mind thinks in terms of the things he is accustomed to seeing and

hearing every day.

In music man bestows the soul and the form, Music is created by man -- his whole soul andbody goes into it. The power of music over the feeling of mankind is universally acknowledged. Under the influence of music, tored business men sit around the hearth andforget awhile their ambitions andfears, their worries and troubles. What a chance we have to produce a little of that same effect in our gym classes with business men. They come to us for recreation. Music does recreate a man, and so along with the physical work we ought to be twice as effective.

Higgins says in his book on "The Philosophy of Sound", "Music is appreciated by all, known to few, andpractice is confined to a very small number." So while we cannot all be musicians of high class, we can at least be appreciative of good music and its value to humanity. We can study it enough so that we know how to use it properly at the right time, and so that we can be intelligent in discussing its use in physical education.

Historians tell us - "Before human beings talked intelligently they probably sang imitatively. The first articulate signs by which mind communicated with mind were musical echoes or imitations of melodious sounds in nature. Language and Art of Music grew from the same common stem; speech was artificial, while music was natural". Some students believe that the first music may have been made to imitate the sounds of nature, while others believed that it was the expression of man's religious feelings. Of course on through the ages this instinct in man for music developed until now we have a highly complicated system. From time to time men have invented the different musical instruments through which they gave expression to their compositions.

Men usually sing to drown their sorrows and griefs, thus bringing

joy into their hearts. There is something in music which arouses man's emotions, and instills in him desires for high attainment. Man sings himself along in his work. When men began to work together at tasks calling for concerted action, music was called upon to furnish melody and rhythm for the YOH-HEE-HO, which insured simultaneous effort. In olden times when the sailors had to haul in the heavy anchor before putting out to sea, they did it in rhythmical time to the tune of one of their favorite songs. The work then seemed lighter, every man was happy and willing to put forth greater effort to accomplish the task of hauling in the anchor. Among races the Negro, perhaos more than any other, best illustrates this point. With their fondness for song, their naturalness in rhythm, they demonstrate the effect of song and rhythm in activity.

Very early in history war called upon music for assistance. You ar e familiar with the story of the fall of Jerico and how the walls of the city came tumbling down in a heap at the blast of the mighty trumpets of the Tru mpeters of Joshua's army. - "So the people shouted, and the priests blew their trumpets; andit came to pass, when the people heard the sound of the trumpets, that the people shouted with a great shout, and the wall fell down flat - - " Joshua 6:20

There is another story found in Judges, which tells of Gideon defeating Midian with the aid of trumpets and pitchers - "And he divided the three-hundred men into three companies, andhe put into the hands of all of them trumpets, andempty pitchers, with torches within the pitchers". 7:16 "And they blew the three hundred trumpets , and Jehovah set every man's sword against his fellow, and against all the host: and the host fled --" 7:22

Now one might say that the blowing of trumpets and rattling of pitchers could not be classed as music, but it was the kind of music they

had in those days, sound and rhythm. The trumpeting not only gave their enemy the impression of great numbers, but it acted as a moral stimulus and help to the men themselves. They were fired with renewed courage and absolute confidence that they could defeat the enemy.

In modern warfare we know that the military bands are a vital factor in the lives of the men in the service of the country. When the regiment marches to the battle front, the band plays tunes which stir men on to action, and make them anxious to put forth their greatest effort to down the enemy. It bolsters up men's courage. Battles have been won or lost according to the tunes the band played. In times of war, band music usually stirs people to patriotism, and carries them aloof in excitement. They pledge themselves in support on account of it. At any time when band music is being played people become attentive and responsive.

In 1917 and 1918 during the World War when our country was busy defeating the enemy, and preparing men for service, we often heard in Chicago, the large Great Lakes Naval Training Station Band led by John Phillip Sousa. There were from four to five hundred pieces, and when in open marching formation on the street, they usually covered one entire block. As they marched down Michigan Avenue playing the "Stars and Stripes Forever", it made chills of excitement run up and down my spine. I was seemingly lifted clear off my feet. There issomething really impressive in a mass of musocians playing together a piece of music in perfect harmony and rhythm. With all the sentiment and spirit of patriotism that was abroad in those days, when martial music was played, it had its effect upon people, and made impressions that were lasting.

A very fine place to observe the effect of music is in the moving picture theatres, where it is worked out to perfection, The music "gives voice to the silent drama". The combination of he action on the

screen and the music played in the orchestra, makes the pictures almost come to life.

Moving pictures are shallow and dry without the accompanying music. A good illustration of this was seen during the time when the musicians were on a strike in Chicago. The theatres were without music for a couple of weeks. The movies kept going, but there wasn't the same pleasure in indulging, as there was when music was played. The pictures seemed very stiff and formal and lifeless, because there was nothing to bring out the action, or to produce the emotions like music.

The following story is told, andheld to be true: A certain town in New York had a small movie show serving a packed house every night. The success of the evening programs was due largely, to the efforts of the pianist who accompanied the pictures with excellent music. This pianist had a peculiar knack of playing the right kindof music at the right time, to make the picture a real experience. By studying his audiences carefully, he couldput them in any mood he desired by the character of the music he played. It was his hobby to make gloomy people happy.

One evening he noticed a man in the audience who looked dejected and worn, with anything but a normal expression in the face. The pianist thought he would try to change that man's countenance. He played various pieces that would produce certain effects, and in due time his efforts were awarded with a definite change in the expression in the man's face. The man came to the pianist later, and told him of the change he had experienced The music recalled to him an experience in his early life. It brought joy into his heart, and gave him a new outlook on life.

The piano player went home that night with a rejoicing heart for the thing he had done. He felt that his simple task of playing the piano was of great service to his fellow men. It made men forget their troubles, made them happy, and gave them a feeling that life is good and

beautiful. It was truly a re-creation.

In physical education we have a chance to produce this sort of re-creation. Every one that comes under our direction should, in a measure, be made over into a new man, so that he may be more able to fight the tendencies of evil that creep into his life, andthat he may build up a strong body which will house a strong character. Music as an accompaniment to physical exercise will do much to attain this goal.

In the motion picture theatre we can get a good demonstration of how to produce various effects. The motion picture industry has worked this thing out scientifically. While the news reel is on, the orchestra plays lively music, and when soldiers are pictured as marching, the orchestra plays a march to accompany them. Music is brought to a great climax to correspond to the climax's in the picture. When anything sad and mournful is shown, the music is changed to fit the situation.

For the comedy the orchestra plays some lively, exhilarating popular piece, with the addition of certain special effects which emphasize the action in the picture. For instance, the comedian falls from a building and lands hard on the ground. As he falls, the music becomes exciting, the drums roll, and when he hits the ground the drums bang, and the cymbaks crash. This makes the action more real, and you can almost feel the effects of the fall yourself.

During the feature picture, the orchestra plays various kinds of music, and they often change from one piece to another very rapidly as the scenes change. The music the orchestra plays puts one in the mood that is reflected in the picture. Sad scenes are accompanied by slow, melancholy music of pathetic nature. Scenes with plenty of action are accompanied by music that is rhythmical and lively. And when the action becomes exciting, the music correspondingly changes to fast tempo.

When the scenes change to a peaceful and happy atmosphere, the music becomes merry and light. Thus the audience is carried along with the picture and made to live the whole thing through themselves. The music stimulates or depresses.

Perhaps the best way to show you how a movie theatre uses music would be to repeat verbatum what N. W. Finston, musical director of the Chicago Theatre has to say on the matter. The following is taken from a letter received from him.

"As various subjects come into the theatre for review, some film presentss to the musical director, direct cues and some indirect. A direct cue is one which might be a scene which automatically brings to mind a current tune or song, the words of which, or music of which is automatically apparent to 98% of ones auditors. For instance, "Over There for our recent battle scenes; for a street cornerband, a little old German tune "Augustine" for instance; for a mountain stream or brook or small body of water, "Beside a Babbling Brook" etc. An indirect cue might be where father in the film is doing his particular share unnoticed on the screen, but may be brought to the attention of the auditors by an old tune like "What's the Matter With Father, He's All Right". Another indirect cue might be while a scene is being unfolded of a dance hall, during which time a murder might be taking place across the street, creating the necessity for a "Flash-back" as we term it, it is necessary to play murderous music, but continue playing dance music, as the dance is meanwhile going on during this murder, creating a musical indirect cue.

"I could mention countless instances of such a nature; the psychological effects on the audience in the motion picture houses are absolutely the same asthey are the world over in concert hall, opera, symphony, travesty, or whateverhappens. Music in the picture house, to be psychologically correct, must be convincing. The film convinces the eye

and the music must convince the ear.

"The noise caused by the dro ping of anything, the sound of distant water falls, the booming of cannon, thunder and rain, are easy imitations for our imaginative percussion department".

Music yields a compound interest of satisfaction. We associate music with past experiences; when we hear a piece played, usually we think of some experience connected with that piece. All hymns in general lift us into a religious frame of mind. There are some hymns in particular that put us in moods for deep thought and worship.

A great march piece may bring to mind an event that happened on parade, or on some patriotic occasion. Marches usually awaken in us a patriotic fervor.

Hawaiian guitar, banjo and ukelele music is always associated with dreamy moonlight nights, because that is the sort of music we play when out in a canoe on a lake in the moonlight. The effect of music under such conditions is beyond description. One has to experience it to appreciate it.

The Greeks had certain scales which they employed for definite purposes; such as, sacred occasions, expressions of love, accompaniment of martial feelings. The use of different types of music for different occasions. The Greeks in their early education got a good deal of music with their physical education. The two went hand in hand. Gehring says - "The mysterious sentiments aroused in us by nature are a reverberation of feelings which were experienced countless generations ago".

Music reminds us of things which have emotional value. It is the effect of harmony or that flow of melody that we enjoy in music. Music represents the will, and occupies a distinct place in life. Music imparts the feeling that we are living over vast tracts of life, and experiencing the essence of events.

B. PHYSIOLOGICAL EFFECTS OF MUSIC.

It hasbeen said that the problem of musical enjoyment baffles all attempts at explanation. Music is representative in character. "The Basis of Musical Pleasure", by Gehring contains a study of the physiological effects of music's action, and thepower of tone effect, normal elaboration or form, associations, symbolistic properties, agreement with the operations of the mind or tonal andmental parallelism. It is recommended for further study on this subject.

A beautiful tone caresses the ear. Beautiful music would then be very pleasing to the ear. Physiological laws are utterly unable to account for the resulting pleasure of a sequence of chords. Music exerts an influence on the senses through a direct physiological reaction of the nerves.Gehring says, "The Physiological effectiveness is merely the substratum of musical delight. Before it can yieldhigher pleasures it must be elaborated into formal beauties and enriched with memories and symbolizations". Musical sounds are effective through suggestion. The expressive tone on a violin may recall a human voice. The oboe reminds one of pastoral scenes. The mighty peel of the great pipe organ produces in a person a religious awe. The blow of the trumpets and brass instruments gives the effect of martial air. All these effects are produced through suggestion.

In the America Gymnasia, Vol, 2, there is an article written by Martha J. Johnson on the "Relation of music to Physical Education". It only hits the high spots of such a large subject, but she discusses some fundamental things. She says that music is a value as a stimulus when correct form hasbeen mastered. The following statements were taken from this article. By experiment the effects of musicupon bodily movements are:

1. Sound made simultaneously with movement increases muscular contraction.

2. Intensity of sound strengthens contraction.

3. Higher the pitch the stronger the contraction.

4. Strength of contraction is affected by character of music -- major stimulates and minor depresses.

5. Point of fatigue is postponed.

6. Steadiness of contraction suffers.

There are two objects of physical education: (1) the stimulation of the nutritive processes of the body -- circulation, respiration and digestion: (2) correction of posture. A stronger muscular contraction gives greater blood supply to tha t part of the body, and the result is better tonus. The correction of posture is dependent upon the nutrition of the body.

As brought out in the experiments we can see that music has a physiological action on the contraction of muscles.

The primary effect of music is upon the sensory nervous system and the secondary effect is upon the sympathetic and motor nerves, the cerebellum, the spinal cord and the nervous ganglia. Bartholomew in his "Psychology of Music" remarks, "Looking at the nervous system as a whole, we see here a mechanism admirably adapted for receiving and transmitting impulses from without to the soul, and for giving expression to the conceptions, emotions and volitions of the soul in various muscular movements".

The effect of musicupon the nerves is either stimulating or depressing. An English scientist, in investigating the effect of music physiologically, found that while he could grip an object harder when strong majectic music wasplayed, than when no music was played, his grip was correspondingly weaker than normal when a lullaby was played. This illustrates the stimulating effect of some music and the depressing influence of a different kind.

Major music is essentially stimulating, especially when marked in rapid rhythm. When soft and quiet, as in lullaby songs, major music may be so slightly depressing as to calm and soothe the nerves. On the other hand the minor music is essentially depressing to the nerves. But this natural effect may be augmented or neutralized by rapidly and regular recurring rhythm. An excess of discords and broken rhythm produces great nervous irritation, thus modifying the effect of music.

The stimulated or depressed nerves hurry or slacken the action of the heart and soon affect the circulation and the breathing, and the whole physical system. So in our work it is important that we produce the right kind of effects by stimulating the nerves to greater action with music that is appropriate. In some individuals participation in physical activities is not whole-hearted. Music will stimulate action and greater effort will be put forth by the men.

C. EMOTIONAL EFFECTS.

The physiological element is not the whole of musical experience. There is something higher that we experience. The pleasure of music is not all in the ear, just as beauty is not all in the eye. The solution to the problem is found in the emotions, The correspondence between musical and emotional nervous impressions is summed up in the following statements which come from Lorenz' book on "Church Music".

(a) Major or exhilarating music corresponds to agreeable emotion.

(b) Minor or depressing music corresponds to disagreeable emotion.

(c) Both music and emotion produce an infinitely varied range of nervous impressions fluctuating in intensity from instant to instant.

(d) Both music and emotion are intensified by subordinate elements and concomitants.

(e) The nervous impressions of both music and emotion are indeterminate and vague.

(f) Minor andother depressing music may give pleasure just as may the memories of disagreeable emotions.

(g) Music, therefore, produces the same general effect upon the nervous system that the emotions produce through the mind. Emotions and their corresponding musical expression have a common term of nervous effect

This gives us an idea of the relation of music and the emotions. Emotions may be translated into music and music into emotion by means of their corresponding variations of nervous impressions.

The object of all education is to make good citizens. A good citizen is well balanced; that is, there is an equal development of the intellect and the emotions. The one thing that will develop the individual emotionally is the study and use of music. Governments that are singing Nations are easily kept out of disorder.

Music can be used as a mans to an end. Eshilarating music will give inspiration and mental stimulus. Depressing music will calm. Irritant music will excite. The immediate nervous effects are vague and intangible, but none the less powerful and effective. Musicmay intensify feelings already existant, or replace undesirable emotions. A brass band playing cheerful music might prove a better queller of an excited, bloodthirsty mob than the water thrown by a company of firemen.

The nations and the races of the earth have their music, and usually their characteristics of temperament are expressed in h the music they produce. The savages have wild and fierce music; the melancholy and poetical people have pathetic music; the matter-of-fact people have the simple, direct andunelaborated music, etc. Just as character and temperament are reflected in music, music produces in people the emotional effects that were originally intended.

PRESENT USE OF MUSIC

IN PHYSICAL DEPARTMENTS OF Y. M. C. A'S.

CHAPTER III.

PRESENT USE OF MUSIC IN PHYSICAL DEPARTMENTS OF Y.M.C.A'S.

This chapter will be a summary of the answers to a questionaire sent out to the physical directors of representative Y.M.C.A's., throug h-out the whole of the United States and parts of Canada. From 140 letters sent out, 108 answers were received. These answers are representative of the thought of the physical directors throughout the country.

The following questions were asked:

1. Name of the Association. Population of the town.
2. Do you use music in the gymnasium?
3. Underscore those activities for which you use music: marching, calisthenics, gymnastics, swimming, athleti cs. Any others?
4. Can you give figures to show that the use of music in the gymnasium has any effect on class attendance?
5. What noticeable effects do you observe in a group who enjoy musical accompaniments to their regular class work?
6. Does musiclighten your burden any in carrying on the class work? How?
7. Can you give the victrola a place in your work? Has it any value
8. How much does your budget provide for music?
9. Do you believe that music can have a larger place of importance in the physical program?
10. Do you believe that music makes physical work more enjoyable?
11. In your observation, does music stimulate the body to greater activity andput pep and snap into body movements?
12. Do you see a relation between rhythm in exercise and rhythm in music?
13. Can music be usedin swimming, athletics, gymnastics or competitive sports? Underscore.

14. How can this be done?

You can readily see that some of these questions were asked in an endeavor to find proof for some of the statements that were made in the preceding chapter. Other questions were asked to find what is actually being done with music in the local Y.M.C.A's., throughout the country. Of all the answers received there was not one dissenting vote against the use of music in the physical department. Whether it was used or not it wasfavored, and its value redognized.

The answers came from 41 different states and five different provinces in Canada, as follows:

Alabama	1	Minnesota	4
Arkansas	1	Massachusetts	6
California	5	Nebraska	1
Colorado	2	New Hampshire	1
Connecticut	4	New Jersey	2
D. of C.	1	North Carolina	1
Florida	1	New York	7
Georgia	2	North Dakota	1
Illinois	7	Ohio	6
Iowa	5	Oklahoma	1
Indiana	3	Oregon	2
Idaho	1	Pennsylvania	4
Kansas	1	Rhode Island	2
Kentucky	1	South Carolina	1
Louisiana	1	South Dakota	1
Maine	1	Texas	4
Missouri	3	Tennessee	1
Maryland	1	Virginia	1
Montana	1	W. Virginia	1
Michigan	6	Washington	4
Canada	7	Wisconsin	3

The population of the towns represented ranged from 2,500 to that of New York's population.

Towns under 50,000	15
Towns between 50,000 and 100,000	28
Towns between 100,000 and 500,000	45
Cities over 500,000	9

In some of the larger cities there were from two to four Associations represented. The average Association town has a population of

from 100,000 to 500,000

A. THE QUESTIONAIRE.

To the question, "Do you use music in the gymnasium"? there were 28 who answered no, and 77 who answered yes. One answered "Not regularly", one, "we have before this year", and another, "have in the past". Some of those who answered "no" gave reasons why they were not using music. I will list some of these answers.

"May I answer this questionaire from my experience elsewhere rather than what we are doing here now. I believe absolutely in good music for gymnasium use".

"Have used piano music for class work but have discontinued it owing to trouble in securing some one to play. With the schedule of classes it was necessary to employ a full time man, and of course salary had to do with our discontinuing it. Believe it is a good thing, however and expect some time to use it again".

"I'm for it. Handicapped here, but haveused it at other places."

"I am confident that this department will use music in class work in the coming year. Neverused it before".

"We do not have music, therefore cannot answer this questionaire. Am very much interested in your study and the results may help us in obtaining this feature. We have tried to secure music for two years but money matters have always stopped us".

"Had music in the gym for several years but had to cut expenses and this was one of the items cut".

"I made an attempt at using music with my classes but found that it didnot take well in this particular place. However, I am convinced that it is a beneficial s ide of our work and that a process of education is needed".

"Planning to use piano after January 1".

The answers above indicate very clearly some of the problems that confront a local physical director in deciding whether or not music should be used. I dare say that some of these conditions could be remedied. In many cases the big problem is to convince the physical department committee-men that music should be used in the department. These problems will be discussed in later chapters.

Those who answered yes, used the piano, and one or two used the victrola at times. One physical director said that when his pianist was unable to play for some of his morning business classes, he played the harmonica as accompaniment, andgot satisfactory results out of it.

All who used music, used it for marching and calisthenics. In addition there were 46 who used it for Gymnastics (apparatus work) and 17 for dancing. Others used music for various things such as, swimming, mass tumbling, circle games, mass games, pyramid building, some basket ball games, boxing drills, singing, displays, exhibitions, and special events. This would indicate that the majority of those who use music for marching and calisthenics, are not getting all they can out of it. Of course, there may be many reasons why they are not using music for other things. But I dare say that those who do use music for such other events as indicated above, are realizing the value in it, or they would not hang on to the practice. This will be further discussed in a later chapter.

In the fourth question, pertaining to the giving of figures to show that the use of music in the gymnasium has effect on class attendance, most every one answered no, but that they were sure that the use of music had quite an influence on class attendance. Perhaps the question was not well put, because it would be rather hard to determine whether the increase in attendance was due to the use of music, or some other cause. Some of the replies are as follows:

"Except that it held together a large class for the year round work".

"Increase class attendance".

"No, but we know it is veryvhelpful.

"Personality counts more".

"Class attendance drops very noticeably when we discontinue

using music in the Spring.

"We have no proof that it does increase attendance".

"We discontinue our music during June, July and August and September, but run gym classes straight through. The falling off during June ranged from 10% in a night class, to 72% in a noon class. Some of this doubtless was due to warmer weather, although the later months of the summer varied very little. In October the night class inclreased 75% over September, and the noon class 20% The evening business men increased 150%".

"Increases popularity of the class ".

"When it is known that there is to be no music, there is a decrease of approximately 25%".

"About 25% credited to music."

"Not statictically, but in general interest".

"No, but I think it stimulates attendance".

"Missed greatly when notmused. It is demanded."

"Cannot give you figures but know that classes would fall flat without music".

"Holds interest, increases membership".

"Builds up classes of older men".

"Have always had music".

"No figure, but when the pianist is absent, men remark where is the pianist? They like music and it is a big help to the leader of the class".

"Had no effect whatever".

"Cannot give figures but know men like it".

"These statements bear out the suggestion that music has a definite effect on class attendance.

Though the answers above are varied, that is the general opinion. It is believed that musicis responsible for about 25% or 30% of the class attendance, and when music is left out afterusing it for a while, the men miss it.

In question #5 - "What noticeable effects do you observe in a

group who enjoy musical accompaniments to their regular class work?"

Summing the whole thing up the following points were covered: Enthusiasm, get more work out of the individual, classes work longer, takes away the strain, pleasure, pep and snap, relaxation, recreation, joviality, happiness, more spirit, rhythm minimizes the amount of effort, coordination stimulated by harmony, added interest, control, social feature, decisive action, worth while, better discipline, less concentration, enjoyment, helps rhythm, joy, more effort, unity, livelier class work, response.

According to all indications music is a great help.

To emphasize some of the points that were brought out I am going to repeat some of the answers.

"Very fine, I think. The P.D. that is trying to conduct gym classes without music is making a big mistake".

"Certain individuals do enjoy music while in others ir makes no noticeable difference".

" The good spirits produced by the musicpromotes good fellowship. Men become acquainted more easily; men are not inclined to leave at intervals and class solidarity is the outcome".

"Music adds class; members seem to do more work with less conscious effort".

"Work harder and feel less effects from fatigue. It makes play out of what would otherwise be work".

"Good musicstimulates, poor music kills".

"Go through much body building work without realizing the work."

The question, "Does music lighten your burden any in carrying on the class work"?, was answered by most all in the affirmative.

The general feeling was that it did lighten the burden for the physical director. The following points were covered:
Easier to direct class, relieves in counting, more pep in class, pep and swing in work, saves voice and energy, carries the rhythm, better discipline

sociability and good feeling, leading more enjoyable, changes atmosphere, rhythmical and psychological response, enlivens, establishes meter and cadency, lessens nervous energy expenditure, aids in variety, gives opportunity for correction, harmony in work, raises ones spirits, less monotonous. The point chiefly emphasized seems to be that music relieves counting and gives the director a chance to make correstions in the exercises.

Following are some of the statements in answer to the above question.

"It sure does. It removes the mechanical count which dwarfs personality".

"Helps in knowing when you have executed a movement 32 counts without your having to count. Also makes it possible to continue from one exercise into another withoutnan abrupt break".

"We call a drill without music a dry drill. A half hour of calisthenics with music is play compared to drills without music".

"Yes. First less attention to counting so you can correct posture".

"It helps P.D. to lead rather than drive".

"Very much. Relieves you of counting thus giving opportunity to think ahead. Rhythm also helps. Adds pep and enthusiasm."

"The pianist carries the time. The music allows the director tonconserve his voice and enthusiasm."

"Discipline easier, More joyous. 'A lesson with joy in it is a lesson learned'.

The victrola did not find much favor with the majority of those who answered. Some placed it second to the piano, others said it was of no value at all, and gave as the excuse that it was artificial and not natural, and that it was unsatisfactory. The big difficulty in using the victrola with calisthenics is that you have to plan your exercises to suit the music, and you must bebothered with changing records from time to time. Then too, there is not enough change of music. There is

limitations in variety, and therefore the piano is more effective.

However, there is some value in the use of the victrola, for it has its uses. It is great to use for apparatus work, where you have opportunity to change records without stopping the work of the class. It is good for dances and set drills for special occasions, or regular class work, at least while learning the drills.

Some physical directors say that it lacks the human element, but that it is far better than none. The piano is generally preferred, because it is more satisfactory and more adaptable on account of the human element.

In inquiring about the budget allowances for music in the different Associations, I find that many Associations have the combination of stenographer and musician, which is good and efficient. The salaries of the musicians were of all sizes and dimensions ranging from $7.00 per week, and $25.00 a month to $1,000. a year. These salaries are paid under various conditions. In many cases the budgets are inadequate for the cost of music.

To the question - "Do you believe that music can have a larger place of importance in the physical program? - there were 87 who answered in the affirmative, eight who were uncertain, two who answered in the negative, and ten who did not answer at all. So it is the general opinion that there is a larger place for music. If it is important enough to occupy a place at all, it ought to be improved upon.

The question - "Do you believe that music makes physical work more enjoyable" - received 107 affirmative answers, and the other answer was, " Not able to state from the viewpoint of the member. To the director, yes". This question is somewhat of a repetition of some of the points brought out in the 5th and 6th questions. Music makes the

work moreenjoyable and that is the thing that is desired, for aman who does not enjoy his work is in the wrong profession or vocation.

"In your observation does music stimulate the body to greater activity and put pep and snap into body movements"? This question received 100 affirmative answers, 3 negatives, some doubtfuls, and the rest did not answer at all. However, there were two or three conditions on which this was true. It depended upon the type of music and the efficiency of them pianist, and also the director. One answer was, - "Not sure about stimulating the body, but it does the mind". Another answer was, "It tends to detract from a vigorous workout".

There were no negative answers to the question concerning the relation of rhythm in exercise, and rhythm in music. It was the general opinion that there was a decided relation between both. Some said they are one and the same. The following are some of the answers:

"Yes, enjoy gymnastics myself much better to good music".

"Absolutely. Even savages demonstrate that".

"Yes, but better still I can feel it and so can the class.

"A very natural instructive relationship".

"Yes and musichelps to obtain muscular rhythm".

"Yes. Muscles naturally vibrate to good rhythm".

"Of course, but only occasional teachers use it properly".

The last two questions can be combined in discussing them here. "Can music be used in swimming, athletics, gymnastics, or competitive sports? "How can this be done"? There were 29 votes for swimming, 38 votes for athletics, 73 for gymnastics, and 28 for competitive sports. So it was the consensus of opinion that music could be used for gymnastics at least, and there was some doubt about the other sports. Perhaps it is because of lack of knowledge or experience in using music in those branches of

physical education.

"Music puts fight into a team in competition if it is of the right sort. Use in regular class work. Used in athletic meets to liven up at times, and to urge on the runners in the last lap of a long hard race. I believe we might use music to speed up a race where it is desired to break a record. Speeding up the cadence of the music to the proper cadence of the runner".

"Just as one marches or dances or drills better to music, so does one put more life into gymnastics, tumbling etc."

"During various periods when there is not much going on. During intermission between competitive games",

"In athletics and games all coaches will tell you that the striking up of a band will put new life in a team, or a tired runner. One of the most thrilling things I have witnessed was the use of a band in the dashes. About the middle of the dash the band would start the roll of the drums and blare of the horns that would increase in a great crescendo to the tape when the big drum would give one big thud".

"Can be used in all sports. Outdoor sports such as track and field meets work well under music. Is inspiring".

"Not as a means to improve rhythm except in the case of gymnastics, but as a stimulus to the participators in the sports".

"We use music in swimming a good deal, also in gymnastics. The right kind of a piano player can raise you up over almost any bar, horse etc."

"Use it for land drills in swimming".

"Use it as a cadence in swimming. Soft waltz music for gymnastics,

"Gives sense of rhythm in athletics and swimming etc. Arouses

pep and spirit in competitive sports. Has psychical value".

"It may stimulate speed andtake off undue strain in gymnastics".

"Music gives elegant variety. Blends with splashing water".

"Have discovered that jazz music spoils competition. It unnerves the men when they are trying to keep plays and combinations in mind, such as in basketball and indoor baseball. Soft rhythmical music seems to soothe and appeal, and fills up wonderfully in gymnastics".

"Any one who has had 'Varsity team experience knows that with a band or other music a player will do his best and work hard; hen ce valuable in athletics. Unsportsmanlike conduct is a discord in playing the game, and I believe with music a player would not be so inclined to foul. Rhythm is of great value in swimming strokes andapparatus work".

"In a suitable way. Entertainment; develop find atmosphere. In some to develop rhythm and coordination".

"Use good music as an accompaniment mainly to enlighten the spirits and create a good feeling".

"The story would fill a book".

The last answer speaks more truth than poetry. There are many ways in which music can be used in these branches of physical education. A later chapter will describe a few of these ways. The above answers unfold to us a little of the value of using music for such sports and events as indicated. Another director adds - "I have found in my experience in Naval Service and actual warfare that certain music, as played by the band, has really raised me up and liftedme to heights where I have felt that I was equal to most anything. I personally believe that it is vital in our work". Another one adds, "We believe that music promotes cheerfulness and equanimity, that it makes negligible the effort

of will required for an arduous period of exercise. There grows a group consciousness, andthegames following thedrills are characterized by good sportsmanship, keen interest, and strenuous competition.

B. SUMMARY.

Following the summary on the questionnaire, it seems fitting that a brief summary be given of some of the fundamental things learned from the study of the questionnaire, for thepurpose of preserving in definite statements some of the things that were said.

Every local Association has its own problems, and they are many. One of them seems to be that of determining whether shall music shall be used in the physical department, or not. And in settling this problem there are many phases to be considered. The salary question: Since the biggest problem of any Association is that of financing its activities and administration, budgets are liable to be cut in the final polishing off. Each department takes its share of cuts. The physical director in looking over his budget to see where he can cut is liable to drop off his music budget. This is the case in many Associations. I would say that if a cut must be made, make portions of a cut on all activities, but do not sacrifice music altogether. Give it a place, because it deserves a place.

The lack of funds for financing is probably not the only reason why musicis not used in some Associations. It may be due to lack of conviction on the part of the physical director himself, or the members of the physical committee. For them the only remedy is proper education and an open mind. Convictions are not obtained over night.

Where music is used it is generally used only for marching and calisthenics, with the exception of a few Associations whereit is used

for various other branches including swimming, athletics, gymnastics, mass games, boxing drills, tumbling, exhibitions etc. There is need for enlightenment as to how to use music for these events, and as to the value of it for such purposes. Some Associations are not doing all they might with music, yet I dare say that great benefit is received from the little they do use of music.

The answers of some of the physical directors indicated that there are possibilities for the use of music in other branches of physical education besides marching and calisthenics. There is plenty of room for expansion along this line.

While there were very few directors who could actually give figures showing the effect of music on class attendance, it was the general opinion that music had a material effect on the attendance of the class and the interest shown. If a figure was to be set, it would approximately be 25% of class attendance which could be credited to the use of music. Music holds the interest, increases the membership, stimulates class attendance.

Music has its effects on the group in the gymnasium. It creates enthusiasm, gets more work out of the individual , creates joy and happiness, and puts life and spirit in the class. There are many worthwhile advantages in having it, and the experience of the local directors bears this out.

Music is a great help to the director himself. The use of it enables him to conserve his energy. The work of leading a class with the use of music becomes a greater joy to him, and it produces whole-hearted response from the class. The monotonous method of counting for the exercises can be relieved by letting the music count for you, while you make corrections or suggestions here and there.

The victrola is too mechanical and requires too much attention. When the mechanical acts of changing the records and winding up the victrola do not interfere with the progress of the class, its use might be of value e.g., during the apparatus work when action can be continuous whether the music is playing or not.

In many Associations it is a big problem to finance the music program of the department, and it is here that many a music budget has been cut entirely rather than cut a part off all of the activities and save at least some for music. Some of the Associations have been able to find the combination of stenographer and musician, which helps a great deal.

It is the general conviction that music can have a larger place in the program of physical education in the Young Men's Christian Association. Of course itncan if we give it a fair chance. Anything worth keeping is worth improving on from time tomtime. Music makes our work very much more enjoyable, why not give it a largerplace? Most every efficient business house seeks to find ways of doing things easier.

Music stimulates the body to greater activity, but it depends on the type of musicused and the efficiency of the pianist, and also the director. Rhythm in exercise and rhythm in music are somewhat the same thing. The music tends to stimulate the body to respons rhythmically in time to the music. When a fellow is doing an exercise on the horse with the use of music, his form is more perfect, he handles himself better, and his exercise has more life to it.

Music can be used for gymnastics, athletics, swimming, and competitive sports. We need but to try it out to convince ourselves. An attempt will be made in a later chapter to show how this can be done.

PRACTICAL USES OF MUSIC IN PHYSICAL EDUCATION.

CHAPTER IV.

PRACTICAL USES OF MUSIC IN PHYSICAL EDUCATION.

It is the purpose here to give a few suggestions as to how music can be used in various phases of physical education. This thesis would be useless if it did not in some way show how to work out some of the things that have been discussed. The suggestions shall be made from personal experience and that of others who have worked out some of the problems connected with the use of music in physical education. You may not thoroughly agree with some of the things here discussed, but I plead with you to at least have an open mind on the matter,

A. MUSIC FOR MARCHING.

The music used for marching would be written in (4/4 or 6/8) march time. It should be lively, with plenty of rhythm and the time well accented so that the class will respond readily to it and keep in time. The pianist should emphasize the beats in the music to correspond with the placing of the left foot on the floor, thus aiding the class to keep time. It is best to start right in on the theme of the march rather than play the introduction that is usually found in a march. By so doing both the pianist and the class start out at the same time without any confusion.

When the director gives the command to halt, the pianist should stop playing two counts after, to correspond with the two counts that are given to execute the command "halt". There is no use in finishing out a phrase, as it confuses the director and the class.

In double time marching it is necessary for the pianist to change the time of the music she is playing, or give another selection. A good pianist can do this very readily without interferring with the class. In fact she can aid them in getting their stride. A piece with good fast

2/4 time can be used for running. The selection of music can be left to the pianist, with the director making suggestions. Further word about the selection of music will be said in the chapter on "The Accompanist and the Director".

B. MUSIC FOR CALISTHENICS.

Some of the things said concerning the use of music for marching can also be applied here. It is very important that the accompanist and the classes start at the same time, in order to insure unity and progress. Do not consent to the pianist's using rag-time or popular music. There is so much of the better type of music that can be used that it is a waste of time to use the "jazzy" stuff. Standard or classical music will live forever, while the other type has, comparatively a short life. Selectio ns from Opera, musical plays and standard songs are most desirable. It is important that the right kindof music be selected. The right kind of music is the music that will stimulate greater effort in the class and make the work an enjoyment.

Music has an effect on a person, and we must produce the right kind of effects. It is our duty to make over every individual that comes under our direction. Men come to the "Y" for recreation and body building exercises. He works hard all day and comes to the "Y" to build up his spirit and maintain his vital energies. There is no better thing than the calisthenics to do this, and therefore we ought to make calisthenics ring with pep, enthusiasm and enjoyment. We ought to make the business man forget his business, his worries and daily cares, so that he may partake of the cup of life which contains health and contentment. The right kindof music will aid in accomplishing this.

There are three parts of a calisthenic drill: (1) the warm up

and preliminary light work, (2) the heavy work or the body building and muscular work, and (3) the light finishing touches which round off a well organized drill. The music could be well chosen in three parts to correspond to the parts of the drill. The pieces you play for the warm up will have the effect of stimulating effort and putting one in general good spirits. If one comes toma class with a grouch on, he should not keep it very long. The place to work that off is right in the calisthenic drill. The heavy work can be accompanied by music that will also stimulate greater effort. Thigh flexions are usually hard fir business men to get, but often the music aids him in getting his legs up where they belong. The last part of the drill may be accompanied by music that has an exhilarating effect, and also puts the class in a mood to go on to the next part of the work with a will.

In conducting the drill it is important that the pianist keep with the director. The pianist should not retard the music or slow down in tempo, for then the class drags through the exercise and gets no benefit out of it. On the other hand the director should not set the exercise so fast that it is inpossible for the class to execute it properly and in good form, thus receiving no benefit from it. This is more often the case than the former. Directors have a tendency to speed up ahead of the music and often times lag behind it.

The pianist should accent the first beat heavily in the music as an aid to the class in getting the time and staying with it. Often it is possible to accent the music in such a way that the class can emphasize certain movements in the exercise that need special attention, such as lungs, charges, and getting the arms up straight, etc.

Another suggestion for the pianist is that in playing music for

calisthenics it is necessary to make frequent stops and starts in the music, andit is deemed best to continue where you left off in the phrase rather than start all over again. Thus you hold the piece together and do not make it monotonous for the class, byplaying the same thing over and over again. But when you use music, or parts of music that is taken from some big selection or musical play, itmis wise to choose sixteen measures of good straight theme and use it several times over. Music for gymnasium use must agree in rhythm, speed and time with the exercise. And in the selection of good music be sure to get that which is not blurred or syncopated in time, but that which is emphatic, well marked and distinguishable. As has been said previously the accented should come on the most corrective part of the exercise, and to do this successfully expression should be used in the music.

There should be different types of music for the different types of music for the different types of bodily movements, such as bendings twistings, flexions, extensions etc.

Type of Exercise	Time of Music
Arm thrusts in all directions - - -	Fast 2 count 2/4
Arm swings to horizontal or vertical in all planes.	
Arm flexions and extensions - - -	Fast 2 count 2/4
Finger " " "	or
Head twists or bends, for - ward, backward, sideward	6/8
Thigh andleg flexions and extensions	
Forward and backward body - - bends	Slow 2 count 3/8
Double thigh flexions	or
Heavy rotations and twists.	3/4
Combinations of arm and - - - - leg movements	Fast 4 count 4/4 lighter type

Lunges and charges with arm movements Body bends	- - - - - -	Slow count 4/4 heavier type
Double thigh flexions Raising body off floor Many stall bar movements	- - - -	Very slow 4 count 3/4

All exercises fall into one of the following musical divisions:

1. Fast two count movements 2/4 time

2. Slow two count movements; 3/8 time with one measure to a count.

3. Fast four count movements; 4/4 time but with light accompaniment.

4. Slow four c ount movements; 4/4 time but with heavier cords and a strong base.

5. Very slow four count movements; 3/4 time with one measure to a beat. That is, for every three beats in the music there is one in the exercise.

Perhaps it would be well to follow these tables through with a list of some of the better selections of music that could be used for marching and calisthenics.

Name	Composer	Publisher
Home Coming March	Paull	Paull Music Co.
Stars and Stripes Forever	Sousa	Schirmer
Moter King March	Frantzon	F.B.Fayiland
Great Divide March	Maurice	Leo Feist
Lorraine March	Gamno	Schirmer
Our Director March		"
Repaz Band March		
Army and Navy	Braham	
Cupids Frolic	W.E. Miles	

FOR CALISTHENICS.

Off to the Front	Huertes
June Breezes	Miles
Salaam	
Palais de Danse	Edgar Horn
In Springtime	Huertes
Iris	Reynerd
Dainty Daffodils	Miles
Danse Poelique	Huertes

FOR RUNNING

Amina	Paul Lacke
Punchinello	Herbert

FOR JUMPING

Dance of the Robbins	J. L. Deppen
Dance of the Whip-or-will	Egbert van Alstyne

FOR INDIAN CLUBS

Sparklets	Miles
Fireflies	Luicke

To the abovelist can be added any number of good popular airs which are fitting. When the time comes to select music, use your best judgment and discretion. Abgood pianist will be able to assist you in making your selections.

In using musicfor calisthenics the directir is relieved somewhat from counting, and he ought to avail himself of the opportunity to do quite a bit of corrective work with the members of the class who need it.

C. Music for Dancing.

The dancing referred to here is gymnastic and athletic dancing. There are many books published on dancing, and in most of them a section is devoted to the type of music that should be used for particular dances. For a more complete and thorough study of this phase, I would refer you to these works.

In playing for gymnastic dances it is necessary to observe some of the rules for playing as in calisthenics and marching. In dancing it is very important that the pianist pay closer attention to the director, because there are so many more stops and starts than in ordinary calisthenic worh, especially while the dance is being rehearsed.

Gymnastic dancing is very difficult without music. The music

puts the life and spirit into the dance, andhelps the dancers to interpret correctly this spirit. Dancing with out music is like conducting a circus without a band. It just isn't natural, that's all.

W. J. Davidson says, "While learning a series of steps the tempo or speed of the exercise must depend on the teachers discretion and the accompanist must follow. The finished dance is executed in the original speed".

Musical compositions have distinct characteristics and suggest to the teacher the character of the step to be used with each piece. The chief requisite of music for dancing is well marked time. The player must watch the teacher and not the notes on the music. In other words it is necessary that the director and the accompanist work together closely for the best results. The pianist can help greatly by accenting the beats where certain movements are to be emphasized in particular.

The director in making up a dance should arrange the steps in 8, 16, and 32 counts, to correspond with the music. The easiest pieces of music to work with are written in well marked time; 2/4, 4/4 and 6/8.

Dancing and musichave always been closely woven together, Savages used drum beating and reed blowing, but now we use the piano or orchestra. Staly and Lowry say, "Music is the very soul of dancing. Without it dancing becomes dead, insane senseless activity". It is important that the musician be sensitive to the spirit of dancing, and put her heart and soul into her playing.

Selections for folk dances and gymnastic dances can be secure through any modern musichouse.

). MUSIC FOR APPARATUS WORK.

There are some physical directors in this country who say that

music cannot be used for apparatus work, and thatxis entirely impractical and of novalue. From actual experience I know that music will make a man on apparatus perform in a manner better than in his usual practice. He executes movements in better form, and while he is standing in line the music that is being played stimulates his mind. But the music must be of the right kind, or great damage can be done.

G. S. Cremer, one time National Gymnastic Champion, supports the idea of music for apparatus work. To quote Mr. Cremer: - "The ideal thing in gymnastic meets would be for each gymnast to have his own musician play for him while he is performing. Then he could have the kind of music he wanted, which would stimulate him at just the right time". There are many benefits, but you must experience them to know and appreciate them

It stands to reason that the musician must know just what kind of musicto play and the time to play it. The best kind would be a slow mellow, soft waltz piece which has the effect of carrying the gymnast to lofty heights and making him do what seems to be the impossible. The time to start playing is when the men are getting out the apparatus, and then continuing on through the class work. Halts can be made here and there to allowmthe director to make certain explanations of movements to the class.

If you cannotafford to keep a pianist through the whole class period for the gymnastic work, the next best thing would be to use the victrola and play waltz music while the apparatus work is going on. This gives a great deal of satisfaction, andit takes little trouble to change the records.

Nothing is prettier than to see a group perform on the rings to the tune of some elevating waltz. The rings swing back and forth in time to the music, and as the performer does a forward roll, or back

dislocate on one end of the swing the music emphasizes it with a definite accent in the music. One must experience this or witness such a performance to appreciate it. The same is true on any other piece of apparatur.

E. MUSIC FOR ATHLETICS.

Athletics is a branch of physical education that builds physical strong bodies, mentally strong minds, and morally strong characters. It is equally as important as any other form of physical exercise, in bodily development and maintaining vital functions. Music with athletics shouldbe given attention as it is with calisthenics or marching. The use ofmusic in athletics has just the same value as in gymnastics. The effect is the same; that of making the man's muscles actually stronger to do the thing at hand. Why did the ancient peoples gonto war with the beat of drum and blow of trumpets? Because it gav e them a feeling of strength and an assurance of courage.

Athletics is spoken of here as meaning track and field events, such as, running, jumping, throwing, putting and heaving. It isthard to see how music can be fitted into such events, but there is a way. In the east they use a band for athletic meets quite frequently, both indoors and out. According to the physical director of the Baltimore Young Men's Christian Association, one of the most thrilling sights he ever saw was a 100 yard dash with the usemof a band. The band played fast music, and about the middle of the dash the drums would commence to roll and continue/in so crescendo until the first man would break the tape when the big drum would give one big thud and the cymbals would crash with a mighty roar. You can imagine how thrilling this would be, especially if the race were very close. The music would have its effect on the audience as wellmas on the runner. Surely the runner under the strain and excitement would exert every last bit of effort he had to win. If

there is a time when a man needs strong muscles and stamina to keep up the fight, it is when he is running against anotherman in comp etition and trying to outdistance him. This happens particularly in the long distance runs when a man tires near the end of the course, andhis wind begins to give out. A little of the right kind of music here would put new life in the runner, and enable him to carry on to the finish.

Indoors it would be feasible for the band to play the type of music thatwould keep time with the runners. The music should be livened upma bit toward the end of the race and a thrilling finish put on, especially if the race is very close. We have all seen a mighty thrilling long distance race where two runners ran almost neck andneck to the finish line - Imagine this to the accompaniment of music.

The band or orchestra could adapt accompaniment to the other events such as, shot put, pole vault, high jump etc. For example - in the pole vault as the athlete runs to the standards and makes his rise to the cross bar, the musicshould go right along with him and crescendo as he rises, and come to a suddenstop with a crash of cymbals as he lands. Then as he gets up to go back to his position the music could continue in some soft soothing piece.

Where there is music there is something going on and a gala affair is taking place. Music at a track meet is inspiring, and the audience enters into the spirit of the thing with 100% enthusiasm.

F. MUSIC FOR SWIMMING.

It might seem foolish to have music for swimming, but it is an excellent thing to vary the monotony of a program. One physical director says that it seems especially to blend with splashing water. It could be used to accompany the land drills in teaching swimming, if that method of teaching is still in vogue. It can be used to keep time with the

stroke of the swimmer, andhelp him in regulatingv his stroke. Music could be used in swimming meets as in athletic meets.

I would say music in the pool only on special occasions, or with such a program as is practicable. A piano cannot, of course, be kept in a pool very long, because ofnthe dampness. Often you might have a demonstration or exhibition of swimming, parents' nights in the natatorium, swimming meets with outside competition etc. Music could very well be used on such occasions.

G. MUSIC FOR COMPETITIVE SPORTS.

Most any coach of an athletic team in the schools and colleges will tell you that music will stimulate the players. Witness the fact that most well organized schools and colleges, and universities have their big bands which they make good use of on such occasions as football games, track meets, baseball games, basketball games etc. Any man who has been on a varsity team playing for his Alma Mater has experienced the thrill that one gets when his college band strikes up their Alma Mater as the team comes on the field. The players are elated, the spectators are thrilled andenthused at the sight of their mighty warriors parading before them. The college band cheers on their athletes and gives them a mighty ovation, and the crowd enters into cheering with that much more enthusiasm.

In a football game the striking up of the band puts new life and pep into the players on both sides. The writer can vouch for this, because he has played on a team that had to travel most all the time and listen to other school bands.

About all there is to the use of music incompetitive sports is the fact that the music serves as a stimulus to the players and the spectators as well.

H, MUSIC FOR EXHIBITIONS AND CIRCUSES.

You are all familiar with the use of music in any big professional circus. A circus wouldn't be a circus without a band to accompany the acrobats, the clowns, the equestrians and other performers. A circus band has the thing worked out scientifically, and they know justv when and how to play music to stimulate the actors and produce the effects on the audience.

In our amateur circuses and exhibitions at the Young Men's Christian Association we can produce somewhat the same results. We can have music to accompany our different numbers or acts. For all drills such as, wand drill, dumb bell drill, free hand calisthenic drills (all variations) tumbling drills; and for apparatus numbers, and some games, music can be fittingly used.

I never enjoyed working in a number so much as I did in one Gymnite at "Y" College when our class put on the flying rings etc. As we swung in the air to the accompaniment of suitable music we were thrilled to the core, and I know the aduience was thrilled at the spectacle of white clad performers flying in the air in time to slow waltz music.

A real class tumbling drill can be worked out with music and put on in exhibition. All the movements should be in four counts, and the music selected accordingly. Everything must be timed and worked with precision, which makes the whole drill very effective and pretty.

All dance numbers, of course, must have musical accompaniment or they would be very hollow and lifeless. Pick out appropriate music for special dances. At "Y" College Gymnite in 1924, the senior class put on the Athletic Dance, and the accompanying music was the "Blue and the Gold March" which is the official college march. Use local pieces, because there is usually quite a bit of sentiment attached and

it takes well with the crowd.

Indian Club drills can be accompanied by waltz music. Three beats in the music represent one count in the drill. Club drills are usually very pretty and made more effective with the right kind of music.

The orchestra is the best thing to use for big numbers and generalplaying, but for dances and intricate drills it is better to use only the piano, unless your orchestra is very good and have practiced quite a bit with the participants.

In preparing for your exhibitions be sure that you have the orchestra practice quite a bit with the class before the final performance. Some directors make the mistake of not rehearsing with the music sufficiently before the performance.

It is a pitiable sight to watch an exhibition where the music and the drill as being performed by the class are not together. In fact, it is annoying to one's nerves, and presents a bad spectacle. Music under such conditions is worthless.

In the final analysis the use of music in any of your work puts it on a higher plane and gives it the finesse that makes your Association distinguishable.

THE ACCOMPANIST AND THE DIRECTOR.

CHAPTER V.

THE ACCOMPANIST AND THE DIRECTOR.

In this chapter it shall be my purpose to show the relation between the piano player and the physical director, and how this relation should be cultivated as a partnership. I also want to indicate certain qualifications the pianist must have in o rder to make a success of the use of music in the gymnasium, or any other branch of physical education. And next, to state what qualifications the physical director must have in order to be a success in using musicin his classes. It is all well and good to say that music should be used in the gymnasium, but if the director cannot use it properly, or cannot accustom himself to its use, it will not be successful.

Then further there might be a word said about the use of orchestras and bands for special events.

All things said and done, the big responsibility for the successful use of music in physical education lies with the accompanist. Not only the knowledge of music is necessary, but of physical education as well. The two shouldbe studied together, and the one adapted to the other.

Earl H. Lee, Physical Director at Everett, Wash., says - "The value ofmusic in any program of physical education means a great deal providing the right kind of piano player can be secured. The piano player must have the spirit, the love of physical life, a sense of humor, and the ability to fit in the right music at the right time. Nothing makes the class work so hard as a poor piano player. A great variety of music must be learned so that the same old piece is not used more than once or twice in a classsession. We had a piano player in one Association who was a keen one. After a particularly hard work-out, and the

fellows were somewhat tired, she started to play 'You need Sympathy'; the fellows all took a tumble, got a good laugh outm of it and started to work again. Her work was so good at the piano that it seemed as though she were running the class herself."

I think Mr. Lee has summed it up very well, and has expressed the general qualifications of a pianist for gymnasium purposes. He has, at least, indicated the immense value of a good pianist and has incidentally shown us the import ance of getting a good piano player. When your accompanist plays in such a way that it seems that she is directing the class, you know it is going to be a whole lot easier for you. Your energy will not all be drained away from leading one gym class after another, and you will be able to do more efficientwork.

Mr. Lee further states that playing for a gym class is an art in itself, andthe physical director is very fortunate who gets a good piano player. It really is a new art, for althougha person may be a very good pianist, it does not necessarily mean that he can play successfully for gym classes. That does not mean that a piano player cannot learn to play for gym classes if he already has not that ability, for the rhythm in both music and physical education are identical.

In selecting a pianist it is often a question of which is the better choice - maele or female? Mrs. Fleming, pianist at the Hyde Park Association, Chicago, says thatprobably a girl or woman would be the best choice, not because she belongs to the female sex, but for justifiable reasons which lead her to believe it to be true. "In the first place women are more adaptable and will take the work more seriously. In the second place you have a larger group from which to pick, as there are a greater number of well trained pianists among women than men, in America at least".

These are two very good reasons. Now it doesn't mean that there are no men who are not adaptable, and who will not take their work seriously. No doubt there are quite a number who do.

In the final analysis no matter who is selected, man or woman the piano player must be absolutely the best obtainable with the required qualifications.

A. QUALIFICATIONS OF A PIANIST.

1. A pianist must have a good memory. The use of sheet music where it is necessary to change so rapidly from one selection to another is a nuisance. Be able to play from memory, know a variety of pieces well enough so that she can change from one movement to another almost without a break, such as going from a march to a double time and back to a march, or changing from a light arm or leg movement o to a heavy movement, such as a body bend.

2. An accompanist must have a comprehensive techincal training in music, and a varied repertoire. Along with this goes the ability to accent the music, andchange time and maintime time. What helps the physical director most is the piano player's ability to accent certain beats corresponding to certain moves in the exercise, and this should be done so that the participants will emphasize those moves just as the accompanist emphasizes them, or suggests emphasis, on the piano. Thus the accent helps the director and also regulates the work of the class. However, the music must be accommodated to the movements ofthe class. An accompanist must know that effects different kinds of music have on different individuals. She must know what piec es toplay, and at what time to play them.

3. The best pianists have what you might call the "gymnastic sense", whereby they have a little knowledge of some of the things in physical education. Knowledge of calisthenic tactics and dancing and

gymnastic nomenclature is especially helpful. For instance, if you are accustomed to directingyour young men's class in calisthenic drill by describing the exercises without demonstration, it is a great help not to have to stop and tell your piano player what cadence to play, or what sort of a piece you want. If she knows the technical terms used in gymnastic nomenclature she will know just exactly what to play. This will not be hard for her to learn after a few months experience.

4. Along with technical knowledge and "gymnastic sense" the pianist must have a well developed sense of rhythm. This is connected closely with the last point, but I bring it out again here merely for the sake od emphasis. The piano player should bring out the accented beat in unmistakable fashion when necessary, and have the ability to translate any indicated rhythm into music. One other requisite is the ability to end each set of 16 - 32 - 64 counts simultaneously with the end of the drill or calisthenic movement, and to do it with suggestive accent andharmony. A pianist who runs over the endof the movement in order to finish the phrase in the music is a draw-back to the class. On the other hand the physical director should so work in harmony with the music that his drills end on the 16th, 32nd, or 64th count, because all music is written that way.

5. The pianist must be capable of changing the tempo of the music quickly. I referred to this somewhat in illustrating my first point of a good memory. Here again I want to emphasize it. The piano player's ability to change from a waltz to a march, march to two-step, from slow waltz to a fast waltz is, in a measure, a good indication in judging a pianist.

I fully realize that a piano player with all these qualifica-

tions would be ideal, but there are such people. On the other hand, a pianist may have all these qualifications, minus experience. If she has a good memory and knows music, the rest will come easy with practice. Give the accompanist a fair chance to show her abilities. Cultivate in yourself the ability to recognize in others latent powers if they are to be recognized. Learn to see further and deeper than yourneye.

B. SUGGESTIONS FOR THE PIANIST.

1. Finger touch expression is preferred to pedal expression. More pleasing effects can be obtained. The loud pedal on a piano makes the music so harsh unless properly used.

2. Improvisation s hould be cultivated by the ambitious accompanist. To make your work effective this accomplishment is desirable. Improvise tunes that have local interest and the response of the class will be much greater.

3. The older the group the slower must be the time. In this connection it is well to watchyour class closely so that you can keep up with them, andnot have them wildly trying to catch up to you. Also watch the director for suggestions, andyou can thus regulate your time to the needs of the class. Otherbusinessmen require a different time than do boys classes.

4. Make sure that your piano is placed so that you can see the director and class with ease. This insures the best cooperation.

5. A player with a sense of humor is a treasure. I refer back to the illustration used inthe beginning of this chapter, of Mr. Lee of Everett, Wash., A humorous touch often will break the tension of a trying moment during the class period. In Staly and Lowry's book on Gymnastic Dancing I find this statement : "Thereis a pedagogical

principle involved in closing up the day's program with a live rolicking piece. The pianist should always prepare for such a finish when permissable.

6. The musician should be sensitive to the spirito of dancing or calisthenic work, and put her wholeheart and soul into her playing. Class andmusic shouldstart together at all times. For dancing a preliminary vamp is helpful.

7. Men and boys prefer music that isfamiliar. New pieces should be introduced occasionally, for one gets tired of the same old thing over and over again. On the other hand a favorite will bear frequent use. Make your repertoire a wide assortment of selections, and both you and the director will profit by it. A small repertoire indicates laziness or inefficiency.

8. Know your job and treat it as a profession, for piano playing in the gymnasium is an art in itself.

C. QUALIFICATIONS OF THE DIRECTOR.

Considering it from the stand point of directing the class with the use of music, the director must have certain qualifications as does the musician, other than those he must have in order to hold his job.

1. A working knowledge of music in all its fundamentals should be obtained by the physical director if he is to understand the use of it in his depart ment. The director should know what is meant by a waltz, two-step, fox-trot, march, Schottische, Mazurka , Polka, etc., in order to intelligently converse with the musician on the subject. He must know the various times in which music is written; 2/4, 4/4, 6/8, etc., and know their tempo. He must have a fair knowledge of the musical terms used in ordinary composition. In fact a director should know thoroughly the fundamentals in music, and if

possible should continue his study.

2, Closelyvallied with the first point is the fact that a director shouldhave a strong sense of rhythm. This fact needs emphasizing againand again, for a director is seriously handicapped unless he has that sense of rhythm, and its relation to music. There are a good many physical directors who do not have that sense of rhythm, and worse yet they don't even realize it. Nothing is more annoying than to have a physical director counting for the calisthenic exercises at a much slower time than the music is playing, and not realize it. Perhaps he started out right, but before he got very far he commenced to drag it out. The ability to keep both yourself and the class with the music is hard to cultivate if you already have not that ability. It takes practice and practice to know when the exercises should be started according to the time as indicated in the music.

In other words the director must have a "Music A1 Sense" just the same as the pianist must have a "gymnastic sense". To some it comes rather easy : to others it comes only after hard labot and perseverance. But it should be cultivated by all directors.

3. Linked in closely with the first two points is the fact that the director have the ability to direct gym classes with the use of music, and do it properly and efficiently. If he has the knowledge of the fundamentals of music and this strong sense of rhythm, the ability to direct with music will naturally follow, but it needs cultivation as does anything else.

D. SUGGESTIONS TO PHYSICAL DIRECTOR IN REGARDS TO HIS RELATIONSHIP WITH HIS ACCOMPANIST.

The physical director ought to build up a happy relationship with his accompanist, and work out together with her, a definite understanding of each others work and its bearing on the whole program of

physical education. And so the following few suggestions are made.

1. Have frequent conferences with your accompanist to talk over program plans where music is used, and decide on ways and means by which work can be improved upon. Suggestions from each other when brought together ought to produce a single new idea which may prove to be very beneficial to all concerned. Don't make the mistake of plugging right ahead without consulting your accompanist on some of the matters she might be able to help you on. If she is at all on to her job she will be ready with suggestions.

The accompanist can often check you up on your methods of conducting a class, because she is in a positionto see how everything is going, and she probably can see things you would nevernotice. I know of a case where the piano player made a suggestion to the physical director on how to maintain better discipline in the class, because she was on the outside, so to speak, watching the work. The suggestion when tried worked out beautifully.

And so with the accompanist; if she is intelligent and well versed in the technicalities of physical education, she can often make suggestions from the outside that may be of value. Discuss situations that a rise, and at least be a big physical director andhave an open mind.

2. In giving your commands from the floor make them clear and distinct, so that the pianist has little trouble in understanding them, especially with a class of boys where there is liable to be more or less confusion. A very long drawnout command causes a suspense which is liable to spoil the attack, that is, you draw the members of the class off their balance. Make your command, "Forward, March!" and then if there are any corrective commands to make, such as "head up, chin in", in time to music, make them all during the time the marching is going on.

For your march in running time, give the command, "Double Time, March", clearly and distinctly. Then to bring them back to regular marching order give the command, "Quick Time, March". The pianist can understand these commands because they can be said clearlyband distinctly. But if you use "Running time, begin" or "Regular Marching", and such indefinite commands, it is difficult for the class and the pianist to get the time together. Also in calisthenics give your commands clearly, "Ready, Begin". Save your corrective commands for the time during the process of the drill. Incidentally let your music count for you .

3. In setting your calisthenic exercises, or your dance steps make your explanations brief and to the point; keep the class moving. Long drawn out explanations correctly stated in proper nomenclature are tiring to both class and accompanist. When a new accompanist is being used it is well to indicate the tempo you wish to use.

I will not attempt to describe what you should do in directing dance steps, for there are some mighty good books on the market for that purpose. A very good one to own is W. J. Davidson's book on "Gymnastic Dancing". He has a chapter devoted to the use ofmusic in dancing.

4. Don't confuse your accompanist with too many changes of tempo during an exercise. Work in harmony with your accompanist, and get so you can give her signals to go slowe r or faster by giving a shake or a nod of the head. Use your forearm in a short movement up and down, but do not clap your hands to beat the time desired. If there is any thing a good pianist does not like, it is for a physical director to pound out one time while she happens to be playing another. The director may have only the best of intentions, but he is going at it wrong. This alsi confuses the class. If you want to speed up the count or slow it down, notify your pianist by stepping over to the

piano and whispering to her. If worse comes tonworse stop the entire class and make a fresh start.

5. In directing your class have the piano close to you and in one corner at the forward end of the class. It should be back far enough so that it will not attract much attention from the director. Stand so you can see the class and pianist without much difficulty. Director and pianist should be able to converse aside from the class. The piano should be so g faced that the player in raising his eyes from the music or keys can look directly along the face of the box at the director, and without added effort see the class too.

6. Remember that the object of music for gymnasium purposes is scientific and treat it as such. Treat the music with respect, because it aims to increase the efficiency of your work. There are those who affirm that they can get along without music just as well, and at the same time they are the very ones who are scornful of the men in the profession who claim that they can get along just as well without technical training. To be ignorant of the scientific uses of music in your profession is on a par with being ignorant of any other phase of your work.

7. Pay your accompanist a fair salary for her or his services. We are too often inclined to givethem what little is left in our budget, and too often it is entirely inadequate for what the accompanist is worth, If your accompanistis a high class player, you are getting some one h who is a serious member of the musical profession, and one who has spent a great deal of time and moneyin learning his art. Make sure that the budget of your department adequately takes care of the cost of music for your department. Every local Association has its own problem. Study the situation carefully and use your best judgment. The expense of

music is less than the satisfaction received.

E. SPECIAL MUSIC.

In the use of an orchestra or band to accompany certain special events on special occasions, it is well that you use care in choosing a good organization. Most important of all, it is essential that the orchestra or band has a good leader, who may even have the qualifications as heretofore set forth for the pianist. The orchestra or band itself should practice frequently the music that is going to be used in the special event. They must knowmit thoroughly so that breaks can be easily made in practice.

F. SUMMARY.

Perhapsit would be well here to give a brief summary of this chapter. We have seen that an accompanist, t o be successful in playing for gym classes, must possess the following qualifications: (1) good memory, (2) technical training, (3) "gymnastic sense", (4) strong sense of rhythm, (5) ability to change tempo quickly.

The qualifications a director mustchave in relation to his pianist are: (1) a knowledge of fundamentals of music, (2) a strong sense of rhythm, "music sense", (3) ability to direct and lead the class with music.

CONCLUSION.

CHAPTER VI.

CONCLUSION.

Music has a place in physical education, andit can have a greater place if we give it the chance. It has a value in our work, and becomes of greater value as we use it and learn to know it.

The object of using music in our work is scientific. It not only makes the work more pleasant, but it increases the efficiency of our work. We use music to get better results, and to make men work better. To be ignorant of the scientific uses of music in our work is to be guilty of inefficiency. We need it just as much as a physical director needs training for his profession.

The physical director should cultivate an appreciation for music, so that he may better understand its application. The physical director who is all wrapped up in the technicalities of his work, and fails to cultivate the cultural side of his life, isnlosing an opportunity to broaden himself and make himself fit for the higher positions in his profession. The physical director ought to study the effects of music on people and the values it has in his work. The aesthetic side of a man's nature needs cultivation as well as any other part of him. We should not neglect our responsibility in this respect.

The following is taken from an article entitled -"Music for the Gymnasium" by Renee Brown Fleming, published in Physical Training, April 1924. - "Music has been defined as the union of rhythm and tone. Professor Farnsworth of Columbia University, says - 'the primitive form of musical expression finds its vent in rhythmical action'; that is, marking time with hands or feet, swaying the body etc., It is evident from this that all forms of rhythmical exercises are a sort of musical expression.

Wehave only to add the tone, the melody tovhave music itself. It is interesting to note that rhythm is not only essential to music but to life: the rhythm of the heart, the breathing etc. It is here we find the great value resulting from the use of music in the gymnasium work. Musical therapy is a recognized factor in effecting the cure of many of our war victims, because to quote the editor of the Arena, 'All life is in the form of vibrations, and music is simply rhythmic vibrations that set into like harmonious rhythm, the disturbed vibrations of the human organism commonly called disease'; in short it develops regularity of action of all the vital functions. Since the aims of physical work is to produce a properly balanced individual, the importance of using this additional means to achieving that end, is not to be minimized. If we can cure the mentally and physically diseased by the use of music, the benefits accruing to its use in connection with the carefully selected toning up exercises ofnthe gymnasium seem obvious.

"Utterly apart from the therapeutic value of music is its stimulating effect. 'Music provides a spiritual, mental and physical stimulant', What other agent will do so? Coffee stimulates the brain and depresses the heart; alcohol stimulates the senses at the expense of both mind and body, and so on down the line".

I feel confident that the use of music will grow in our work, and that we will treat it with high respect, and consider it the thing that elevates our profession to the point of greater service, higher standards of efficiency, and genuine satisfaction.

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